THE ODES OF HORACE

In *Latin* and *Engliſh*;

With a Tranſlation of

Dr. *BENTLEY*'s NOTES.

To which are added,

NOTES upon NOTES; Done in the *Bentleian* Stile and Manner.

——*Si peccat idem* Librarius *uſque*,
Quamvis eſt monitus, veniâ caret.—— Hor.

PART V.

To be Continued.

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Q. Horatii Flacci

ODARUM.

BRITISH MUSEUM

LIB. I.

ODE XX. *Ad* MÆCENATEM.

VILE potabis modicis Sabinum
Cantharis, Græcâ quod ego ipse testâ
Conditum levi: datus in theatro
Quum tibi plausus,

(2) Care Mæcenas eques: ut paterni
Fluminis ripa, simul & jocosa
Redderet laudes tibi Vaticani
Montis imago.

Cæcubum

THE ODES OF *HORACE.*

BOOK I.

ODD XX. *To* MÆCENAS.

ONCE, Dear *Macenas*! with your Friend
To common *Sabine* Wine deſcend;
'Twas cask'd that Day, *Rome*'s Joy was heard
In loud Applauſe, when you appear'd.

The *Vatican*, and *Tiber*'s Stream,
(*Tiber* from your *Etruria* came)
Did with your wafted Praiſe reſound,
And *Eccho* wanton'd with the Sound.

Cacubum & prælo domitam Calено
Tu bibes uvam, mea nec Falerna
Temperant vites, neque Formiani
Pocula colles.

Dr. B——'s NOTES. ODE 20.

(a) CARE *Macenas eques.*] Our Author might very well say *Dear Macenas*, because of his Intimacy and familiar Acquaintance with that Gentleman: And so he elsewhere applies to him thus, *Dilecte Macenas*, Beloved *Macenas*; But then what becomes of his *Knighthood?* For *Dear Knight*, is an Intolerable Complement, much less would *Horace* say, Plain *Knight*, and leave his Patron destitute of an *Epith* Without doubt therefore must read it according to t *Royal-Society* Copy,

Clare, *Macenas, eques*——

See our *Author* Carm. 3. *Propertius*, 3. 7. *Martialis*, 58. *Plinius*, Epistol. 2, 11, all which Places some ot honourable Distinction is fixed to *Knighthood* beside bare Title.

I know, your foaming Bowls run o'er
With all *Campania*'s richeſt Store,
But my poor earthen Cups produce
No ſuch luxurious coſtly Juice.

NOTES *upon* NOTES. ODE 20.

NEque enim care eques tolerabile quidem eſt: & multo minus eques *ſic nudum & epitheto deſtitutum.*] Our Commentator allows *Horace* to call his Patron *Mæcenas*, his *Dear Mæcenas:* but will not permit him to ſay, *Chare Eques*, *My Dear Knight*, much leſs to ſay, *Eques*, *Knight*, without the leaſt Addition of a Complementing Epithet. How would the Spleen of this accurate and well-bred Courtier have vented it ſelf, if he had heard a Poet, not quite ſo good as *Horace*, addreſs to a Man of much greater Quality than bare *Knighthood*, and give him no other Title than Plain *Charles*.

Carole, *ſi tibi adhuc collegi cuſpa vetuſti.*

ODE XXI.

Dianam teneræ dicite virgines,
Intonsum pueri dicite Cynthium,
Latonamque supremo
Dilectam penitus Jovi.

(a) *Vos lætam fluviis, & nemorum comâ,*
Quæcunque aut gelido prominet Algido,
Nigris aut Erymanthi
Sylvis viridis Cragi.

Vos Tempe totidem tollite laudibus,
Natalemque, mares, Delon Apollinis,
Insignemque pharetrâ,
Fraternâque humerum lyrâ.

(b) *Hic bellum lacrymosum, hic miseram famem*
Pestemque à populo & principe Cæsare, in
Persas atque Britannos
Vestrâ motus aget prece.

Dr. B——'s NOTES. ODE 21.

(a) *VOS lætam fluviis, & nemorum coma.*] The four best *Blandinian* Books belonging to *Cruquius*, and our *Gravian* Copy, write *comam*. This is the truest *Lection* of the two, and agrees much better with what follows. *Do you*, says *Horace*, *O ye Girls, sing of* Diana, *and of the Woods of* Algidum, *or* Erymanthus, *or* Cragus; *Do you in like manner, O ye Boys, sing of* Apollo, *and* Tempe, *and* Delos. For why does he say, *extol them*, totidum laudibus, *with so many Praises?* He certainly designed to command them to celebrate the Green Woods, *nemorum comam*. See his *Carm.* 3, 28, where he talks of commending the Sea Nymphs for their handsom *Hair*. As for the *Enarrators*, they are quite of another mind; for they Construe what follows thus, *Commend the Shoulder of* Apollo, *which is adorned with a Quiver*; but *Porphyrio* the Scholiast might have taught them more Sense. I say, this Construction is the only way to make what goes before and what follows after hang together: *Do you speak of* Diana, *who loves the Rivers, and of* Apollo *who wears a Quiver at his Back*. *Insignis humerum is*

ODE XXI.

SING, ye Nymphs, *Diana*'s Praiſe,
Praiſe, ye Youths, *Apollo*'s Name;
Fair *Latona*'s Beauty raiſe,
That did the Thunderer inflame.

Sing the Goddeſs, who delights
In tall Woods and ſhady Groves,
Trips it on *Arcadia*'s Heights,
And cooling *Erymanthus* loves.

Lovely *Tempe* claims your Song:
Delos is *Apollo*'s Iſle;
He the Vocal Lyre firſt ſtrung,
He loves the Bow and *Sylvan* Toil.

You ſhall pay your daily Vows,
He ſhall make the State his Care:
Far from *Rome* upon our Foes
He pours out Famine, Plagues and War.

---

a *Graciſm* very well known, and familiar to our *Author*.

Nec Mauris *animum mitior* anguibus:

The ſame ſort of Expreſſion is to be found in other places.

(*b*) *Hic bellum lacrimoſum, hic miſeram famem.*] In the foregoing Lines the Praiſes of *Diana* and *Apollo* were tack'd together; but here *Apollo* ſtands by himſelf, and is to keep off War, Famine and Peſtilence from the *Romans*; I would ask then, where the Neceſſity was of troubling *Diana* with their Prayers to no purpoſe? Wherefore that *Diana* may have ſomething to do here, prithee conſider whether you cannot afford to read the Paſſage thus?

Hæc *bellum lacrimoſum*, *hic miſeram famem.*

By *luctuoſum bellum*, or a *deplorable War*, you are to underſtand a *Civil War*. See our *Author*, Carm. 3. 8.

Medus infeſtis ſibi luctuoſus
Diſſidet armis.

Diana is remarkably propitious in driving away that wicked Fury *Diſcord*, as *Callimachus* tells us in an *Hymn* to that Goddeſs, v. 133.

ODE XXII. *Ad* ARISTIUM.

INteger vita ſceleriſque purus
(a) Non eget Mauri jaculis nec arcu,
Nec venenatis gravidâ ſagittis,
Fuſce, pharetrâ:

Sive per Syrtes iter æſtuoſas,
Sive facturus per inhoſpitalem
Caucaſum, vel quà loca (b) fabuloſus
Lambit Hydaſpes.

Namque me Sylvâ Lupus in Sabinâ,
Dum meam canto Lelagen, & ultrà
Terminum (c) curis vagor expeditus,
Fugit inermem.

Quale portentum neque militaris
(d) Daunia in latis alit eſculetis,
Nec Juba tellus generat, leonum
Arida nutrix.

Pone me pigris ubi nulla campis
(e) Arbor æſtivâ recreatur aurâ:
Quod latus mundi nebulæ malusque
Jupiter urget;

Pon

ODE XXII. *To* ARISTIUS.

THE Man with Virtue's Aid prepar'd,
In Virtue finds the ſureſt Guard;
He needs nor Bows, nor Darts defence,
Safe in his ſpotleſs Innocence.

The virtuous Man ſecurely ſtands
On *Scythian* Snows, or *Lybian* Sands;
Or to the fartheſt *Indies* goes,
Or where the fam'd *Hydaſpes* flows.

For, as by Amorous Thoughts betray'd,
Among the Woods I lately ſtray'd,
I met a Wolf; the Salvage knew
Unarm'd Integrity, and flew.

Not warlike *Daunia*'s Savage Coaſt
Could ſuch a well-grown Monſter boaſt:
No Beaſt ſo large infeſts the Plains
Where Lions breed, and *Juba* reigns.

Me to the Northern Pole convey,
Remote from Summer's cheerful Ray;
Where endleſs Froſts and Snows appear,
And Clouds and Cold bring round the Year:

Pone ſub curru nimium propinquo
Solis in terrâ domibus negatâ:
Dulce ridentem Lelagen amabo,
Dulce loquentem.

Dr. B——'s NOTES. ODE 22.

(*a*) *NON eget Mauri jaculis.*] All the old Books cry *Mauris*, as the Interpreters take care to inform us; ſo ſay my Ancient Copies, the *Leiden*, *Gravian*, *Zulichemian*, *Battelian*, and at firſt hand, the *Queens-College* Copy; add to theſe the *Loſcherian* Edition 1498, and *Lactantius* Inſti. 5, 18. where he cites the Place in the ſame manner; wherefore it is high time to take thoſe refractory Fellows to task, who ſtill perſiſt in putting their *Mauri* upon us in the Modern *Editions*. Other Commentators have already obſerved, that our Author elſewhere ſays *Maura unda*, *Mauris anguibus*. Trebellius *Claud.* c. 14. *Purpura Maura*. Vopiſcus *Aurelian.* c, 12. *Stragula Maura*. See *Ovid* Faſt. 244. *Juvenal* 10, 148. & 12, 4. *Statius* Silv. 1, 3. Idem *Theb.* 9, 189. *Martial* 14, 90. *Avienus* in deſcrip. Orb. *Silius* Ital. 3. In all which Authors you will find *Maurus* made uſe of as an *Adjective* or *Epithet*.

(*b*) *Fabuloſus lambit Hydaſpes.*] *Nick. Heinſius* in the Margin of his Book writes thus, *Grotius Petrus* reads *Sabuloſus*. I wiſh this Scrap had not fallen from him, which is ſo contrary both to the *Scanning* and *Senſe* of the Verſe; for the firſt *Syllable* of *Sabuloſus* is ſhort, and it is an *Epithet*, which belongs to the Shore or Earth, and not to a River or the Water. *Fabuloſus Hydaſpes* is like *Fabuloſa palumbes* in *Carm.* 3, that is, *concerning which many things are to be found in the Fables of the Poets*. See *Curtius* 1. *Plinius*, Natur. Hiſt. 5, *Quintil.* Declam, 10. *Seneca* Epiſt. 45, where *Fabuloſus* is uſed in this very Signification.

(*c*) *Curis vagor expeditis.*] Here both the *Copies* and the *Editions* vary: Whilſt ſome of them prefer *Expeditis*, and others *Expeditus*. You may follow which *Lection* you pleaſe, and no harm done. But the laſt ſeems to be the beſt, and the moſt elegant. Thus, *expedire ſe moleſtiâ*, *malo crimine*, *arumnis*, *laqueis*, &c. To free ones ſelf from *Trouble*, *Fear*, *Guilt*, *Miſery*, *Halter*, and ſo forth, are Phraſes that frequently occur. *Expeditus curis* is therefore

Or place me near the burning Zone,
To fry beneath the ſcorching Sun;
Love and the Nymph ſhall eaſe my Toils,
Who ſoftly Speaks, and ſweetly Smiles.

---

very much like *Seneca*'s Curis *Solutus*, Ædip. 5, 13. See *Symmachus* Epiſt. 7, 32. *Terent.* Phorm. 5, 4. I ſhrewdly ſuſpect, that this Alteration was made by ſome half-witted Smatterer, who having read a little before in *Ode* the 8th,

Sæpe trans finem jaculo nobilis expedito.

was prevailed upon to make *ultra terminum expeditis*, *Cares that exceeded their juſt Bounds*, anſwer to *trans finem expedito*, *a Spear thrown beyond the Mark*. He knew not, poor Fellow! That *vagor ultra terminum*, *I wander beyond my Bounds*, was the only true way of *Conſtruing* this place.

(*d*) *Daunia in latis alit eſculetis.*] So, I believe, ſay all the *Editions* for a hundred Years laſt paſt; and yet none of the *Parchments* that I know of ſet it in this Order; the old ones read *Daunias latis*: So ſay my *Leyden*, *Zulichemian*, *Grævian*, and at firſt hand the *Queens-College* Copy (for the Letter S has been lately ſcratch'd out) and ſo the *Copies* of the other Criticks; but the reſt of my Books make it *Daunia latis*, and leave out the *Præpoſition*. There is the ſame Uncertainty in the old *Editions*; the *Venetian*, Anno 1478, ſays, *Daunia latis*; the *Loſcherian*, Anno 1498, *Daunias latis*. So that one would imagine the Vulgar *Lection*, which is now in vogue, is no where to be found in any of the Manuſcripts, *Daunia in latis*. Now how ſhall we help our ſelves? *Nick. Heinſius*, according to his wonted Erudition in all other Critical matters, defends this place by a *Greek* Word, *Daunias*, *Dauniados*; for thus he ſays upon *Ovid*, Sappho Phaon, 5, 164. Daunias *is after the manner of the* Greeks, as *Cepheſias ora*, *Phaſias terra*, *Hadrias unda*, *Actias Orithyia*. To which we may add *Lemnias*, *Scyrias*, *Gnoſſias*, *Mycenias*, and innumerable other hard Names. But theſe are *Greek* Words, and follow the Rules of the *Greek* Declenſions; and therefore this will never do, ſince *Daunia* is a *Latin* Word, and not to be managed at that rate. What that topping Critick further offers is much more to the purpoſe, when he tells us, *that* Appias via *ſtands for* Via Appia, *and is often to be met with in that Senſe*

in Ovid. Why therefore should not *Daunias regio* ſtand as well as *Appias via*? It is worth our while to produce the whole Paſſages at large, as they lie in *Ovid*. Art. Amat. 1, 79.

Et fora *conveniunt* (*quis credere poſſit*) *amori*,
Flammaque in arguto ſæpe reperta foro.
Subdita qua Veneris facto de marmore templo
Appias *expreſſis ærea pulſat aquis*.
Illo ſæpe loco capitur conſultus *amori*:
Quique aliis cavit, non cavet ipſe ſibi.
Hunc Venus è templis, quæ ſunt confinia, *videt*:
Qui modo patronus, *nunc cupit eſſe cliens*.

Art. *Amat.* 3, 449.

Redde meum, clamant ſpoliatæ ſæpe puellæ;
Redde meum, toto ſæpe beante foro.
Has, Venus, è templis multo radiantibus auro
Lenta vides lites, Appiadeſque *tuæ*.

Remed. *Amor.* 659.

Turpe vir & mulier, junctis modo, protinus hoſtes:
Non illas lites Appias *ipſa probat*.

But now in the ſecond Quotation, by the *Appiadæ* he underſtands the *Common Whores*, that lodged out of the City in the *Via Appia*. Certain this honeſt Fellow's Wits w a Wool-gathering, when talkt at this rate, thou own he is no Snotty-N For here is not a Word a the *Via Appia*, nor about *mon Whores*: The whole A is tranſacted in the very H of the City, juſt by the F as is more than ſufficie plain from thoſe Words, *rum*, the Forum, *Conſul* Counſellor, *Confinia*, the fines, *Patronus*, a Patron, w the Reader at firſt view ſee through; we will ex the whole matter in a Words: *Appius Claudi cus*, whilſt he was *C* brought Water into the which he call'd *Aqua A* this Water, though it diſperſed all over the made one great Fountai the *Forum* near the Temp *Venus*, and hence *Venus* ſirnam'd *Appias*; the *App* were Nymphs or Godd whoſe Statues were ſet Ornaments round the F tain, and ſpouted out W from their Mouths, Br Hair, and Fingers ends. this is a true Account, ap plain from the Places out of *Ovid*, and alſo *Pliny*, li. 36, 24. Ag ſays he, *while he was A brought Spring-Water into City, and made ſeventy Baſons, having repaired reſt, and run them into nother; beſides this, he a hundred and five Foun*

built a hundred and thirty Ca-
stles, and many other magnifi-
cent Structures, upon all which
he set three hundred Statues of
Brass or Marble, and forty
Marble Columns. This is the
truest Relation of the Matter,
according to the best of my
Judgment; now though *Ve-*
nus, or any one of the God-
desses that stood near the
Appian Fountain, might
therefore be called *Appias*, it
will not from thence follow,
that the Country of *Daunia*
should be call'd *Daunias*, any
more than we can call *Italy*
or *Sicily*, *Italias* or *Sicilias*;
that which is the Cream of
the Matter, and well worth
our Notice is this, that *Dau-*
nia is, as the *Grammarians*
say, a *Noun Substantive* as well
as *Italia* and *Sicilia*. *Festus*
Pompeius tells us, that *Apulia*
is called *Daunia* from *Daunus*
an *Illyrian*, who left his own
Country during a Publick
Commotion, and being a
Man of Renown, came and
settled in *Apulia*. See *Poly-*
bius 3, 88. And *Stephanus*
Byzantius. Add to this, that
Daunias is here taken *Sub-*
stantively, Militaris *Daunias*,
which is much worse than if
it were to stand for an Epi-
thet; for *Daunias hasta*, or
Daunias Nympha, the *Daunian*
Spear or the *Daunian* Nymph,
is much more tolerable than
Militaris Daunias, the *Warlike*
Country of *Daunias*. These
Blockheads could not call to
mind what our *Horace* says,
Carm. 2, 1.

——— *Quod mare* Dauniæ
Non decoloravere cædes?

And again, *Carm.* 4, 6.

Dauniæ *defende decus Camenæ.*

Thus says *Virgil*, Æneid 8, 146.

Gens eadem quæ te crudeli
Daunia *bello*
Insequitur ———

And again, *Ænid.* 12, 785.

Now as things stand, I should not presume to give entire Credit even to the oldest Books, and imagine that *Horace* was so over-Curious, or according to the *Greeks* κακόζηλος, as never to write *Daunias*, though prest to it by the greatest necessity of *Scanning* and *Measure*, since we have here *Daunia in latis* ready at hand, just as we find it in the present *Editions*; for it is very right, and according to Custom, to put the *Præposition in* here, to answer what goes before,

Namque me silvâ lupus in
Sabinâ.

See also *Virgil* Georg. III, 224.

Pascitur in *magnâ silvâ formosa juvenca.*

But then it is a hard matter to be positive, how *Daunias* should get into the old *Parchments*, unless it were written with

with *Horace*'s own Hand: For the preſent *Reading* is very fair and plain: Nor could the *Librarians* ſo readily depart from a known Vulgar Word, and Blunder upon one that was uncommon and out of uſe; whence it came to paſs, that in the Modern *Manuſcripts*, the Letter *s* being eraſed, τὸ *Daunias* was again brought back to *Daunia*, even to the prejudice of *Horace*'s Meaſure. If one might be allowed to turn Conjurer in this Caſe, I ſhould imagine, that heretofore the Blundering *Librarians* for *Daunia in* wrote *Dauniam*: Whence the *Correctors*, in order to take care of the *Verſe* and the *Nominative Caſe*, thought fit to pop down *Daunias*; or perhaps ſome Upſtart Smatterer took upon him to Conſtrue *portentum* as a *Nominative Caſe* in thoſe Lines,

Quale portentum *neque militaris.*
Dauniam *latis alit eſculetis,*

and from thence imagined, he had Authority to make *Militaris* or *Militares Daunias* the *Accuſative Caſe*; but let matters ſtand how they will, you may uſe your own Diſcretion, and write either *Daunias* or *Daunia in*, I for my part ſhall not be againſt it.

(*e*) *Arbor æſtivâ recreatur aurâ.*] *Marius Victorinus*, p. 2603, commends this Verſe twice, and runs it after this manner,

Arbor æſtivâ recreatur umbrâ.

But there is no reaſon why it ſhould depart from the Books certainly in the *Frigid Zone*, which is here deſcribed, there is enough and too much of *Umbra* or *Shade*, and *Horace* is not here asking for *æſtiva umbra*, Summer Shade, but for *æſtiva aura*, Summer Air, which gives great Recreation to the Trees and Herbs. See our *Author*, Carm. Sæc. *Catullus* Epigram 62. *Ov.* Nupt. *Pol. & Theoc. Ovid* Fast. v. 209. *Valerius* [illegible] 711. Where you [illegible] great [illegible] to [illegible] *Valerius* [illegible]

Dixit & Edonis nutritum mi[illegible]
file ventis
Concitat.——

Where [illegible] Nick Heinſius obſerves, *nutritum miſi ventis*, a [illegible] turn'd up by the *Winds*, anſwering to *Homer*'s ἀνεμότριφες κῦμα, *agitated by the Winds*. But he is out, as appears by what goes before, and alſo by what *Seneca* ſays, *Nat. Quæſt.* v, 18. *That the Winds do the Trees and Plants a great deal of Good, by ſtirring their Nouriſhment to the Top, and by keeping them in motion, ſo that they are not troubled with Lethargies.*

NOTE

Utcumque ſe res habuerit; me ſane non invito, utramlibet lectionem ſive Daunias, *ſive* Daunia *in, pro arbitrio ſequetur Lector eruditus.*] One of the greateſt Pleaſures in Poetry is *Expectation*, and next to this is *Surprize*; the firſt the more laſting, the other more moving; we are ſenſibly touch'd with theſe in the Drama, where our Expectation often laſts for above four *Acts* together; but our *Surprize* is the more exquiſite, as it is more ſudden; therefore ſome Authors keep us off to the laſt *Page*, and there is one Poem in *Engliſh*, ſo remarkable for this among many other Beauties, that we are not let into the Secret 'till we come to the laſt Line of all. How that which is ſo much admir'd in *Poetry*, the *Dr.* is reſolved to imitate in *Criticiſm*; when he found his *Readers* divided in this Place about two different *Lections*, *Daunias* and *Daunia in*, with what Pomp and Oſtentation he ſets out in diſcuſſing this Affair? How he leads us thro' many great and noble Adventures, the *Confutation* of *Nick Heinſius*, the *Power* of a *Greek Declenſion*, the *Story* of the *Appian* Fountain, *Directions* how to pick up a Whore in *Rome*, the Magnificence of *Agrippa*, the Travels of *Daunus* the *Illyrian*, the Stupidity of the *Librarians*, and ſo on, till having fill'd us brim full with expectation of the Iſſue, he at laſt burſts all at once upon us with this final Deciſion, *That we may read it which way we pleaſe*; Sir *Roger de Coverly* paſſed the very ſame Judgment, but with much more Conciſeneſs, *that much might be ſaid on both ſides.*

ODE XXIII. *Ad* CHLOEN.

VItas hinnuleo me similis Chloe,
Quærenti pavidam montibus aviis
Matrem, non sine vano
(a) *Aurarum & sylvæ metu.*

(b) *Nam seu mobilibus veris inhorruit*
Adventus foliis, seu virides rubum
Dimovere lacertæ:
Et corde & genibus tremit.

Atqui non ego te, tigris ut aspera,
Gætulusve leo, frangere persequor.
Tandem desine matrem
Tempestiva sequi viro.

ODE XXIII. *To* CHLOE.

YOU ſhun me, *Chloe*, as a Fawn
To ſeek her Dam affrighted flies
Through every Mountain, Wood and Lawn,
And trembles at each ruſhing Breeze.

Her Breath alternate comes and goes,
If but a Lizzard ſtir the Leaves:
And if the *Zephyrs* fan the Bows,
She ſtarts and quivers, pants and heaves.

I follow not as Lions chace
Their fleeting Prey along the Plains:
Then leave your Mother's cold Embrace,
Since you are grown mature for Man's.

(a) *Aurarum & ſilvæ metu.*] Here *Silvæ* is made into three Syllables, *Silvæ*, as may be ſeen *Epode* 13.

Nunc mare, nunc Silüæ
Threicio Aquilone ſonant.

This I cannot chuſe but very much wonder at in *Horace*, when it fell ſo directly in his way, without any harm done to his Feet or to his Underſtanding, to ſay,

Aurarum & nemoris metu,
Nunc mare, nunc nemora:

Which is no more than what *Virgil* ſaid, *Georg.* 1. 335.

Nunc nemora *ingenti vento,*
nunc littora plangunt.

And yet there is no doubt but this is the true *Reading*, ſince all the Books every where confirm it: and *Priſcian* quotes it in three ſeveral Places, *p.* 546, 740, 1039, and for that very purpoſe, to prove *Silüæ* to be a *Triſſyllable*. The ſame *Dialyſis*, or *Diſſolution*, not only *Catullus*, who is a little Hard-mouthed, but alſo *Tibullus* and *Ovid*, the moſt terſe of Poets, do frequently admit of in other words. *Tibullus* uſes *diſſolüenda*, *Eleg.* 1. 7. and *Ovid*, *evolüiſſe*, Epiſt. *Med. Jaſo.* But this is one thing, and *Silüæ* another, or elſe I am mightily miſtaken; For *Solvo* and *Volvo* will have the firſt *Syllable* ſhort, if you diſſolve the *Conſonant* into a *Vowel*, as appears by the *Supines* and *Participles*, *Solutus*, *Volutus*: But now *Silüa*, the it be made into three *Syllables* even by a *Diareſis*, ſtill retains the firſt Syllab long: For it is certain, the Latin word *Sylva* come from the *Greek* word ὕλη, ὕλφη by an *Æolick Diagma*, and the firſt *Syllable* Υλη is always long amo the *Greeks*; So *Milvus Milüus*, whether it be into two or three *Syllab* has the firſt always long. I take notice of only for couragement, and to the Wits of your Fellow Erudition, and not in leaſt to fix a Blemiſh our Poet, who without knew the Rules and Cuſt of ſpeaking among Scho in his time, much better any Modern Mortal breathing is able to do, ſo long an Interval of T when he can only gue it, or proceed altogethe on the uncertain Metho *Analogy*.

(b) *Nam ſeu mobilibus vitis ris inhorruit adventus f* So ſay our Books, and it out with great Confide and ſo ſay the Books ther Criticks; only M out of ſome of his C produced

Nam ſeu mobilibus vitis *ruit*
Ad ventum *foliis*

As to the first *Lection*, it is what I do not like upon many Accounts, nor can it please any Reader who has an Heart in his Belly: For it is impossible, that *the coming of the Spring should look horrid with Leaves*, for at that time there are no Leaves, since the Spring it self produces them as it Advances. Nor could *the Fawns look after their Dams at the coming in of the Spring*, since the Does do not breed, till the Spring is pretty forward. Nor *do the Lizzards stirr the Brakes at that time*, for they never get out of their lurking Holes so early, in which they hide themselves all the Winter. Besides, though all this might pass current; yet still you could never relish this Piece of *Latin*, *Adventus veris inhorruit foliis*, the *coming of the Spring looks horrid with Leaves*: For the Sentence should rather run backwards, *Folia inhorrescant adventu Veris*, the *Leaves look horrid upon the coming of the Spring*. On the other hand, neither can that same *Vitis* in *Muretus*'s Lection keep its ground: for *in montibus aviis*, or *wild Mountains*, there can be no Vines to fright the Fawns; But that other Alteration, *Ad ventum*, is very well, and will pass muster; so that without any great Variation, you may read the whole Passage thus,

Nam seu mobilibus vepris *inhorruit*
Ad ventum *foliis*; *seu virides rubum*
Dimovere lacertæ.

Nothing can be more certain than this Conjecture: it has so much Light of its own to shew it self by, that the Authority of a Hundred *Manuscripts* could not give it more. For, *first*, *vepris* is very aptly joined with *rubus*, a *Brake* with a *Bramble*. See *Pliny*. 12. 42. *Seneca* Hippol. 1103. who both put them together. Then the *Vepris* or *Brake* does of it self *look horrid*, much more may be said *inhorrescere vel intremiscere vento*, to look horrid or tremble with the Wind; See *Virgil*, Geor. 3 315. *Geor.* 1. 151. *Æneid*, 11, 579. *Geor.* 3. 198. where *Brakes* and *Bushes* are said *horrescere vento*, to *tremble with the Wind*. *Lastly*, *Ad ventum* is a trite common Expression, See *Virgil*, Æn. 4. 513. *Ad Lunam*. Celsus 1. c. 2 and 3. *Ad Ignem*. Ovid Pont. 1. 3. *Ad tua verba*, Lucretius, 6, 1169. *Ad ventum*. Moreover, the Interpreters do very well observe, that this Passage was done in Imitation of *Anacreon*: only they could not set out his Verses right, but blunder'd in the Nature of his Metre; For the Verses are not *Two*, but Four: and must run in this Order.

Ἄτε πτερὸν πιοθηλία γαλα-
ξη ὀ', ὅς' ἐν ὕλῃ

Κερδίονι ἀπολειφθεὶς ὑπὸ μητρὸς ἐπετάθη.

They are *Galliambicks*, a ſort of Metre which *Anacreon* often uſed, as *Hephaſtion* witneſſes, who produces this Inſtance,

Παῖδά δ' ἤνυτε Πυθόμαδρον κατίδων ἵμερτα ῥέζων.

For thus we muſt read it out of a Manuſcript Copy, and not according to the vulgar, πυθέμαν δι. When I ſent this Comment or ſomewhat like it above two Years ago to that incomparable Fellow, *John George Gravius* ὁ μακαρίτης, as honeſt a Soul as ever liv'd, he return'd me an Anſwer in the following words, dated 4 *Nov. Decem.* 1702. a little before his Death ——*When I lately read over your Letters, in which you communicated to me ſome of your Emendations upon* Horace, *to that moſt Elegant Man* Peter Burmann, *He commended you up to the Stars. In a Day or two after he came back to me, and brought with him,* Statius *and* Horace, *with written Notes of* Nick ſius. *That moſt learned M noted down in the Mar both Books, at* Ode, 23. *That* Salmaſius *had co* Veris, *and made it V which he had been mad quainted with by* Men *This you knew nothing o that the Glory of that Invention is ſtill your and I verily believe yo be glad to find, that thi Man jumpt with you and the ſame Diſcovery.* far that bright Fellow Epiſtle to me. Now does I, but preſently cures a Copy of *Hor Horace*, by the Aſſiſtan my good Friend the Learned *Burmann*, an the Margen of the B found this Note, *Sal* reads *Vepris*, as *Menag* neſſeth. All the Praiſe fore, let it be never ſo which is due for this E dation, I freely give this moſt Illuſtrious let him run away wi keep it to himſelf, and ry it with him to his G

NOT

Nihil profectò hâc conjecturâ certius est?] *Certainty* and *Conjecture* do not very well consist together, but the meaning of the Place is this, that our Commentator's *Conjectures* are as good as other Mens *Demonstrations*.

Cum nuperas tuas literas.] This is part of a *Letter* from *John George Grævius* to the *Dr.* in which mention is made of *Burmannus*, *Heinsius*, *Salmasius*, and *Menage*; and it is published to let us see at what a strange rate they Love and Complement one another. The Dr. calls *Grævius* an *Incomparable Fellow*: *Grævius* calls *Burmannus*, *most elegant*: *Burmannus* commends the *Dr.* up to the *Stars*, for which the Dr. calls him *most Learned*; we cannot suppose, but these Men were well acquainted with one another. At least it is plain, *Burmannus* very well understood the *Dr*'s Temper, since he ventures to tell him, *that he would be very well pleased to hear the News of their having discovered in* Holland, *that he was as good a Man as* Salmasius,

ODE

ODE XXIV. *Ad* VIRGILIUM.

QUIS desiderio sit pudor aut modus
Tam chari capitis? (a) *præcipe lugubres*
Cantûs, Melpomene, cui liquidam pater
Vocem cum citharâ dedit.

Ergo Quintilium perpetuus sopor
Urget? cui Pudor, & Justitiæ soror
Incorrupta Fides, nudaque Veritas
(b) *Quando ullum invenient parem?*

Multis ille bonis flebilis occidit:
Nulli flebilior quam tibi, Virgili.
Tu frustra pius, heu! non ita creditum
Poscis Quintilium deos.

Quod si Threicio blandius Orpheo
Auditam moderere arboribus fidem,
Non vana redeat sanguis imagini,
Quam virgâ semel horridâ,

Non lenis precibus fata recludere,
Nigro compulerit Mercurius gregi.
Durum, sed levius fit patientiâ,
Quicquid corrigere est nefas.

ODE XXIV. *To* VIRGIL.

THE mournful Muſe, the Voice and Lyre
To weep *Quintilian*'s Death conſpire;
Such was his Worth, our Loſs is ſuch,
We cannot Love too well, or Grieve too much.

And does then Death's eternal Chain
Quintilian, beſt of Men, detain?
Ah! when will Faith and Juſtice find
So true, ſo great, and ſo ſincere a Mind?

The Good, like him, lament his Fall,
But thou, great *Virgil*, more than all;
Thy pious Wiſhes were in vain,
The Gods were deaf, *Quintilian* was a Man.

Could you, like vocal *Orpheus*, move
The dancing Trees and liſt'ning Grove,
Your *Epick* Art, your winning Strains
Could never raiſe his Lifeleſs cold Remains.

He's with the Shades, the nimble God
Has touch'd him with his fatal Rod;
'Tis hard: but Patience will give Eaſe
In all thoſe Ills which Prudence can't redreſs.

(a) *Pra-*

(a) *Præcipe lugubres cantus Melpomene.*] My modern Books all say *Lugubres*: But the old ones, the *Gravian*, *Leiden*, and *Queens College* Copy, with some belonging to *Cruquius*, write *Lugubris*, which amounts to no more than t'other: For it is a Common Trick of those Books to make the *Accusative Cases Plural* end in *s*; yet this gave Occasion to *Daniel Heinsius* to venture upon a Piece of Guess-work, which does not in the least become him: his Conceipt is, that here is a *Genitive Case*, and he construes it thus, *Melpomene lugubris cantus*: *Melpomene*, forsooth! *the Goddess of mournful Songs.* I am strangely concerned, to see a Fellow of Wit and Parts, who has elsewhere made great Fourishes in the Glory of Criticism, came off so scurvily here in *Horace*. What Asses Ears will not be offended with that Expression, *Melpomene cantus*, *Melpomene of Song?* Who ever heard of any such Phrase as, *Venus Amorum*, *Venus of Loves*, *Apollo Musica*, *Apollo of Musick*, *Minerva Artium*, *Minerva of Arts*, the *God* or *Goddess* being understood? Add to this, that he quite murders the Sense when he construes what follows thus, *Præcipe, quis modus sit Desiderio*, *Prescribe a measure to our Desire.* But here *Muretus* is guilty almost of as bad a Blunder, who by the Directions of the Scholiast places the words in the following Order, *Præcipe cantus, quis SIVE quibus desiderio pudor sit & modus*, Begin a Song *by which we may be taught not to desire so shamefully and immoderately*; The Comments are out of the way and do not agree with what follows: For *Horace*, without any regard to that Precept or *Præcept*, presently falls a Grieving,

Ergo Quintilium perpetuus sopor
Urget?

Besides 'tis odious to talk of Mourning with Moderation and by stinted Measure. See what *Statius* says to this, Sylv. 11. 6. It. *Silv.* 5. 5. where he declares in favour of *immoderate Sorrow.* And *Seneca* in Consul. ad *Helviam* c. 1. talks of prescribing Measure to Sorrow; but let that as it will; the vulgar Reading is best, and ought to be continued with an Interrogation Point.

(b) *Quando ullum inveni parem.*] Here the Interpreters say not a word; so that one would imagine they had found *Invenient*, which is Latin for *To find*, in all the Books; thus you may see what a Parcel of negligent Puppies they are. With these very Eyes, which are now in my Head, did I read *Invenient* in more than ten *Copies* which

I have now by me: and I cannot find, no not in one, that *Plural Number* Inveni-ent. The beſt *Editions* ſay the ſame, ſo the *Venetian* and *Loſcherian*. As for theſe Fellows, I know they alter'd it, becauſe they fancy'd the *three Nominative Caſes*, *Pudor*, *Fides*, *Veritas*, would agree much better with a *Verb* of the *Plural Number*; Blundering Rogues! not to know *Horace*'s way of expreſſing himſelf better; with which I ſhall here once for all acquaint the *Reader*, ſince I ſhall have ſo many Occaſions in the Courſe of this Work to remind you of the Obſervation. See our *Author*, *Carm.* 1. 2. *Carm.* 1. 3. *It.* 1. 4. *It.* 1. 6. *It.* 1. 34. *It.* 1. 35. *It.* 2. 13. *It.* 3. 13. *It.* 3. 6. *It.* 3. 11. *It.* 3. 16. *It.* 4. 5. *It.* 4. 8. In all which Places you have ſometimes *two*, ſometimes *three*, *four*, *five*, or *ſix Nominative Caſes* put together, and ſome of theſe *Singular* and ſome *Plural*, and all agreeing with a Verb *Singular*; By which Inſtances, and by many ſuch, which might be produced out of the other Works of *Horace*, the diligent *Reader* will, I believe, eaſily find upon the peruſal, that *Horace* ſcarce ever expreſſes himſelf otherwiſe: and where he does, we have reaſon to ſuſpect, that the *Paſſage* is Corrupted.

C ODE

ODE XXV. *Ad* LYDIAM.

(a) *Parcius junctas quatiunt fenestras*
Ictibus crebris juvenes protervi,
Nec tibi somnos adimunt: amantque
Janua limen,

(b) *Quæ prius multum facilis movebat*
Cardines; audis minus & minus jam,
(c) *Me tuo longas pereunte noctes,*
Lydia, dormis?

Invicem mechos anus arrogantes
Flebis in solo levis angiportu,
(d) *Thracio bacchante magis sub inter-*
Lunia vento;

Cum tibi flagrans amor & libido,
Quæ solet matres furiare equorum,
Saviet circa caput ulceratum,
Non sine questu:

(e) *Lata quod pubes edera virenti*
Gaudeat, pullâ magis atque myrto:
(f) *Aridas frondes hiemis sodali*
Dedicet Hebro.

ODE XXV. *To* LYDIA.

NO Scourers now your Walks infeſt,
In ruſty Silence mourns your Gate;
No Serenades diſturb your Reſt,
Or Rakes beneath your Windows wait.

Your Lovers from your Lodgings fly:
No more you hear the Mid-night Song:
Ah, can you Sleep, and let me Die,
Die with Cold thus all Night long?

In hopes of Cullies you may haunt
The Streets and Allies, wet and dry,
And only hear the Laughers taunt
And rally, as they paſs you by.

Whilſt all the Rage of hot Deſire,
With which the madding Mares are ſtung,
Sets *every* batter'd Limb on Fire,
And Spleen with Satyr arms your Tongue.

Then how you curſe the young and gay!
For only thoſe the Fellows mind,
And ſend what's ſtale and in decay
To *Lapland*, with the firſt fair Wind.

(*a*) *Arcius junctas quatiunt feneſtras.*] Some of my Books, and ſome belonging to other Criticks ſay, *vinctas*; but the Vulgar *Lection* will do as well. See *Juvenal* Sat. 9, 105. concerning *ſhutting the Door and Windows.* So in the next Line, for *Ictibus*, my oldeſt Books, the *Leiden*, *Gravian*, *Queen's-College*, and all *Cruquius*'s Copies except one, read *jactibus*. This *Nick. Heinſius* ſeems to approve of, *Ovid* Meram. 9, 35. *Perhaps*, ſays he, *you had rather have* Jactibus, *as in* Claudian, 1 in Eutrop. v. 93. ſpeaking of *Lais* after ſhe was grown wither'd and decay'd,

——— *Jam turba procax, nocteſque recedit*
Ambitus, & rara pulſatur janua tactu.

But I am afraid, that this ſuperfine Critick will never get any Body to be of his mind. For my part, if I had a Fancy to alter any thing, I would rather make it *vectibus crebis*, than either *tactibus*, or *jactibus*; for the young Fellows in *Rome* made uſe of Clubs in attacking their Miſtreſſes Windows. See our Author, *Carm.* 3. 26. where *Clubs* are repreſented as mortal Enemies to a Door. But then *crebris vectibus*, *frequent Clubs*, is a very pretty Phraſe. See *Virgil* Æn. 2. 492. where the ſame Epithet is applied to a *Battering Ram*; you may alſo find it annexed to *Arrows* and *Hatchets*. But by all means ſtick cloſe to the Vulgar Reading, *Ictibus*; there are ſeveral Books on your ſide; among mine the *Peter-bo* *Magdalen College*, *Battelian* *Galean* Copy. Add to th the *Loſcherian* Edition *Crebis ictibus*, *frequent Stro* See *Lucretius* 4, 932. lb. 12 *Virgil* Æneid 12, 713. *Æ* 5, 459. who uſe the very ſa Phraſe of *Crebri* or *Denſi i repeated Knocks and Bounce*

(*b*) *Quæ prius multum* *ciles movebat cardines.*] oldeſt of *Cruquius*'s Books *facilis*, ſo ſays the *Qu College* Copy, and ſome my Books; and this make doubtful whether we ough conſtrue it thus, *facilis ja* an *eaſie Door*, or *faciles* *dines*, *eaſie Hinges*. Both th may be defended by the thority of very good Wri *Juvenal* 4, 63. and *Sa Samonicus*, who often tates our Author, do both *facili cardine*, an *eaſie* On the contrary *Ovid* ons *difficilem cardine for* *Door upon uneaſie Hinges*. *Tibullus* Eleg. 1, 2.

Jaunia difficilis *domini*, *beret imber.*

which *Torrentius* cites as ther Inſtance; but if I ta right, the Epithet *di difficult* or *uneaſie*, rather longs to the *Maſter* than *Door*, rather to *Domi* *Janua*. See *Seneca* Tro *Idem* de irâ, 37. Whe have an Account of an *Door* or *Gate*; and accor I find a ſtrange Inclinat

my self to join *Fauna* and *facilis* together in this place, as the much better Construction, and so make it *tuste Door*; but there is a great majority of Interpreters against me. Indeed, it is much more convenient to ascribe *easiness* or *easiness* to the *Agent* than to the *Patient*, to the *Door* that *moves*, rather than to the *Hinges* which are *moved*. Take notice by the way, that *multum* and *facilis* go together, and not *multum* and *movebat*. So Serm. 1, 3. *Multum demissus homo*, *very low*. Ser. 2, 3. *Multum celeraque fidelis*, *very careful*. Serm. 2, 5. *Multum similis metuenti*, *very much like one in a Fright*. Epist. 1, 10. *Multum dissimiles*, *very much unlike*; and lastly, Epistle 2. *Multum diversa*, *very different*.

(c) *Me tuo longas pereunte noctes.*] A Lover who is shut out of Doors, complains in this place, *That* Lydia *sleeps* so *soundly*, *whilst he pines away with Love and Desire.* But then why does he say, *longas noctes*, long Nights, in the Plural Number? One would think it should be sufficient for him to complain only of that one Night when he was watching under *Lydia*'s Window. It is certain, he had hopes of being admitted that Night, otherwise he would not have stood so long knocking at the Door. Why therefore should you have any Scruple upon you to pop in *longam hanc noctem*, *this long Night*, in the Singular Number, notwithstanding all the Copies are against it? See *Ovid* Epist. Paridis. *Statius* Sylva. 5. 4. *Incertus auctor* in Epigram. Out *Horace*, Epist. 1, 1. Where you'll find *longa nox* made use of, or a *long Night*, in the *Singular* Number. See also *Melager* in Anthol. lib. 7.

ΝΥΞ ΜΑΚΡΗ, ἡ χείματι μᾶλλον ἐπὶ πλειάδα δύνει,
Κἀγὼ πρὸ προθύρου τειρόμενος νομίμης.

This is the right Lection, τειρόμενος or τιτρόμενος, for it is written both ways, *ambulo*, *verser ante fores*, *I walk*, *I take a turn before the Door.* But the great *Scaliger* did very naughtily, to put down τάτρομαι in its stead; nor did *Theodore Marcilius* mend the matter by his κάτρομαι.

(d) *Thracio Bacchante magis sub interlunia vento.*] *Horace* had said just before, *Thou in thy turn being forsaken by the young Fellows, and raging with Lust, shalt go a Picking up of Cullies in the Streets and Allies*; and now he adds, *when the North-Wind grows more stormy at the time of the Interlunium*; which time that Sovereign Critick *Julius Scaliger* supposes by this Expression to be much colder than the *North* it self. It is certainly a great difficulty to hammer out any tolerable Sense from this Passage. For I would ask, did the Whores follow their Trade only during the *Interlunium*? Can we suppose, that a wet stormy Night, in which scarce any body stirr'd out of Doors, was more fit for the Whores to ply in, than a clear Star-light

Night, when the Streets were as full almoſt as at Noon-day? Suppoſe all this, and for once let us fancy it might be ſo; but then what ſhall we do with *magis*? for here is no Compariſon, nor any thing to which *magis* can be commodiouſly referred. In order therefore to ſhelter our *Horace* from *Scaliger*'s Cenſures, pray ſee if by altering one ſmall Letter, you cannot make theſe things hang better together; for the old Books do plainly write *bacchate* with a little *Line* or *Scratch* drawn over the *a*,

Flebis in ſolo levis angiportu
Thracio bacchata *magis ſub*
interlunia vento.

Thou, ſays he, *being mad with Luſt, ſhalt hunt for Stallions in the Streets and Lanes, and rage more powerfully than* Boreas *rages during the time of the* Interlunium. *Bacchata* is a good word in this place. See *Virgil* in Culice, v. 12. *Claudian* in Ruf. 1, de Megæra, where *Bacchata* is apply'd to the Female Sex. Then *magis vento* is very well ſaid. See our Author *Serm.* 2, 8. and Serm. 1, 6. In which places *magis* is put after an *Adjective*. It is a common trick among the Poets, when they ſpeak of Women who have gotten the Fire of Love in their Tails, which according to *Horace* is the Caſe here with *Lydia*, to deſcribe them as running ſtark Mad, and playing their Pranks after the manner of the *Bacchanals*. Our *Horace* makes *Pholoe* appear in this Condition, *Carm.* 3, 15. So *Ovid* de *Paſiphae*. Art. Amat. 1, 31. And a jealous Woman *Latin* and *Greek* mulier ζηλοτυπος, lb. 2, 380. Thus *Procris* is deſcribed, lb. 3, 708. *Ariadne* in Epiſt. ejus. *Byblis*, Metam. 9, 640. *Phaedra* in *Epiſt. Cynthia* in Propert. 3, 6. And *Tarpeia* apud Eund. 4, 4. All theſe are repreſented as in Love, and mad with the Diſtemper of *Bacchanals*. See alſo *Virgil* in Ciri, v. 163.

Qua ſimul ac venis hauſit ſub
entibus ignem,
Et validum penitus conceptis
oſſa furorem,
Sava velut gelidis Ciconum
ſtonis in oris,
Infelix totâ virgo bacchatur
urbe.

Here take Notice by the by that they are ſtrangely out who would foiſt in their Interpolations in the third Line after the following manner,

Sava velut gelidis Edonûm
ſtonis oris.

Nor does *Nick Heinſius* ὁ τὰ correct the place with any better luck, upon *Ovid*. Triſt. 1, v, 42.

Sava velut Ciconum gelidis Edo-
nis in oris.

For *Biſtonis* forſooth, in the Opinion of theſe Fellows, is always ſhort in the middle Syllable; but *Stephanus* tells us quite another Story, by whoſe Teſtimony it appears that *Biſtonis* is ſpelt with a *magnum*, τὸ βηλυκὸν, ſays he, Βισ-τονὶς ἐκτίταται δὲ καὶ γίται, Βισ-τὶς διὰ τὸ

then here again, *Berkelius*, most learned Man, and the Editor of *Stephanus*, puts in Confusion: Who sets a upon the *Epitomator* for very Blunder, and denies any Instance can be given, *Bistonis* is long in the dle; but I have given one already out of *Cirus*; if any body scruples it, I produce them another of *Apollonius Rhodius*, o is as good a Witness Voucher as can be desir'd. Lib. 1. vers. 34.

ἔφατο, Παφίη ΒΙΣΤΟΝΙΔΙ κορυθάϊξ Ἔρως.

the mean time let us re- to *Horace*. The Poets it a Trade, not only compare mad People to *anals*, as has been seen dy, but to any other that is in Agitation, or turns round with more ordinary Celerity. Thus *lus*, when he is up to the and Ears in Love, com- s himself to a *Top*. Eleg. 5. *Virgil* seems to have ed this in the Character *Amata*. *Æneid*. 7. 376. now our *Horace*, speaking a Fellow who was Mad h Covetousness, does not pare him to such a *Turbo Top* as Boys play with, to the *Ventorum Turbo*, the irlwind. See *Serm*. 1, 4. is therefore is a pretty cy in our *Horace* to make ia run a madding with , coasting up and down Allies and By-lanes to up Fellows, and to compare her to a Whirlwind raging along the Streets, worse than the North Wind rages at the time of the *Interlunium*. For the Winds themselves may be said *Bacchari*, to *run Mad*. See *Virgil* in Ciri, v. 479. where the *South* Wind is represented in a Mad Fit. But the *Thracian Boreas* is the maddest of all the Winds. See *Ovid* de Trist. 1, 2. and very good reason for this: Since there is no more violent Wind blows. See *Nemes. Cyneg*. 270. where its Fury is described. But then it is in its maddest Humour, when the *Interlunium* draws near. See *Vegetius* de re Milit. l. 5. c. 10. where he represents the Time of the *Interlunium*, as a stormy Season, and much dreaded by the Mariners. This Comment of ours is set down rather to exercise the Judgment of the *Reader*, than to justifie our Opinion, that this Lection was *Horace*'s own Hand-Writing; for by *Scaliger*'s good leave, the Vulgar Reading may very commodiously be explained after the following manner. *As, O* Lydia, *thy Lovers were wont to spend whole Winter Nights knocking at thy Door, and waiting under thy Window, and yet could not obtain Admission: So you in your turn, when you are grown Old and Stale, shall wait for them at their Houses, and shall weep to see your self excluded in a dark stormy Night, during the time of the* Interlunium, *when* Boreas *rages more terribly than at any other Season.*

(*e*) *Lata*

(v) *Ille quod illis erat & urunt.*] I have met with *virent* in several of my Books; and the Interpreters bring forth nothing out of their Books to Contradict it; and yet in *Manlius Victorinus* we read *illisit* p. 2600. So says my old *Arabian* Copy plainly and without a Blot. *Verrius Flaccus* tells us, apud *Charis.* p. 101. *That where the* Nominative Case of Nouns Substantive *end in NS*, the Ablative *shall end in E.* This is that *Verrius*, whom *Augustus* made use of as a Tutor for his Nephews, and who upon that Preferment taught School in the Palace, and had a hundred thousand *Sesterces* for his Salary. See *Suetonius de Illustr. Gram. cap.* 17. So that we may from hence suppose, that *Verrius* laid this down as an established Rule, which *Virgil*, *Varius*, *Horace*, and all the Famous Poets, who flourished under the favour of *Augustus*, observed in their Writings. It is certain, our Author forms almost all his *Ablative Cases* according to this Plan: all which I will here recite in a Lump, both for the sparing of my own Pains and the Reader's, and to prevent any more Blunders for the future. *Abeunte*, *Going away.* *Accedente*, *Coming near.* *Ædificante*, *Building.* *Agente*, *Acting.* *Altercante*, *Altering.* *Arente*, *Withering.* *Bacchante*, *Raging.* *Bellante*, *Warring.* *Candente*, *Looking white.* *Continente*, *Containing.* *Crepante*, *Cracking.* *Culpante*, *Blaming.* *Currente*, *Ra* *Dante*, *Giving.* *Defi* *Defendente*, *Defficiente*, *Di* *Dicente*, *Saying.* *Du* *Ducente*, *Leading.* *Eludente*, *El* *Fallente*, *Deceiving.* *Fl* *Floriſhing.* *Fugiente*, *Fu* *Fulgente*, *Shining.* *Im* *Hanging over.* *Jubente*, *J* *mending.* *Mentiente*, *L* *Metuente*, *Fearing.* *Na* *Being Born.* *Natante*, *Ma* *Obſcurante*, *Darkening.* *E* *ti*; *Obeying.* *Pellente*, *Dr* *Peremte*, *Periſhing.* *Pe* *Requiring.* *Præbente*, *A* *ing.* *Præſente*, *Being pr* *Præterlabente*, *Paſſing by.* *bante*, *Approving.* *Proſſci* *Going forward.* *Quadr* *Squaring.* *Rapiente*, *Snat* *Redeunte*, *Returning.* *rente*, *Relaxing.* *Rubente*, *R* *ing.* *Saliente*, *Leaping.* *piente*, *Being wiſe.* *Ser* *Creeping.* *Sonante*, *Sa* *Spectante*, *Beholding.* *St* *Standing.* *Surgente*, *R* *Temperante*, *Moderating.* *nente*, *Holding.* *Vehemente*, *hement.* *Volente*, *Willing.* *rente*, *Burning.* See here have brought you into a derneſs of *Ablative Caſes*, ending in TE, ſome of t ſtand in the *Concluſion* *Verſe*, and others in the *dle*, where there can be room for miſtaking, but t are all Genuine, accordi the joint Teſtimony of all Copies. Some of the Bo are indeed of a different pinion in three or four at moſt in five Places: bu this time I believe you k what Judgment to make

Citations. Who can in
aſt ſcruple here in this
, which we are now up-
o reſtore the *Lection*, up-
e Credit of *Victorinus*
Gravius?

quod pubes edera virente.

he finds here a Colle-
of almoſt Threeſcore
ive Caſes in *Horace*, all
g in T E. What is it
e purpoſe to tell us of
1. 2. where they would
foiſt in ——— *Nube can-*
But we have refuted
Blunder already. That
ge, *Carm.* 2. 16 ———
enti preuſus Ægao ———
t to be corrected, *Patente*,
he Authority of the *Bat-*
Copy. And why ſhould
ot alter *trementi queſtus*
t *Epod* 5. for *tremente*
ding to the beſt Copies;
this is as conſiſtent with
Meaſure of the Verſe as
nti, which we meet with
ſeveral times in *Ovid.*
3. 11. In *Ibid.* and De
3. 1. And alſo *olenti in*
s, which is to be ſeen
1. 2. may be altered with
ſh, and ſo follow the
before going; as alſo
that which we find in
1. 7.

Præneſtinus falſo multum-
ue fluenti
reſſa arbuſto regerit convi-
a.

ere *Daniel Heinſius* in ſome
is Manuſcripts found *mul-*
fluente, as he is pleaſed
to inform us; but if you read *fluenti*, then then you muſt leave it to the Reader's Choice, whether he will have it to be the *Dative Caſe* or the *Ablative*. There is but one Paſſage which will not by any means be brought into the Herd of *Ablative Caſes* ending in *te*, and that is *Carm.* 2. 19.

Evæ! recenti mens trepidat metu.

This Meaſure or Meter will not ſuffer us to read it *recente*: But then this a *Noun* and not a *Participle*: and therefore we muſt not account for this by the ſame Rule as we account for the other.

(f) *Aridos frondes hiemis ſodali dedicet Hebro.*] The true *Lection* and Interpretation of this Paſſage depends upon what goes before,

Læta quod pubes edera virente
Gaudeat, pullâ magis atque
myrto.

Of which this is the Meaning, as was rightly underſtood by the great *Salmaſius* ad Solin. *viz. that young Men take more delight in* Ever-greens, *or as the* Greeks *ſay*, ἀειθαλλοτ, *ſuch as are the Ivy and Myrtle, than in Dry Leaves and Leaves that fade, which are not much valued*; For as the *hedera* is called *virens* or Green, ſo the *Myrtus* is called *pulla* or Black: and theſe are their conſtant Epithets. The *Myrtle* is of two ſorts, *White* and *Black* or *pulla*, for it turns from *Green* to *Black*. See *Dioſcorides* and the other *Greeks*, Μυρσίνη μέ-

μέλαινα & λευκή, the *Black* and *White Myrtle*. See also *Ovid*, in Art. Amat. 3. 690. where the *Black Myrtle* is mentioned. They therefore take Pains to no purpose, who imagine, that *Horace* is here drawing a comparison between the *Black* and *Green* Myrtle; For the very same Myrtle is both *Green* and *Black*: and the *Black* Myrtle is no less in Esteem with young Gentlemen than the *White* one; so that it was unluckily done of *Daniel Heinsius* to alter this Place as he does,

Gaudeat pullâ magis: atque myrti
Aridas frondes hiemis sodali
——— *Dedicet.*

For the dry Leaves are plainly opposed to the Ivy and Myrtle Leaves, which do not wither but continue Green all the Winter. Having explained thus much, we have made the way clear, and may now proceed to Interpret the *Hiemis sodalem*; the *Companion of the Winter*: By which, without doubt, our Author means, that Person, whoever he is, who makes the Leaves of Trees wither and fall, which Trees the *Greeks* call φυλλόβολοι; *such as shed their Leaves*. But what's all this to *Hebrus*? does *Hebrus* contribute at all to the Fall of the Leaf? No such matter. Why then is *Hebrus* called *Hiemis sodalis*, the *Companion of the Winter*? *Claudian* very elegantly calls the *Danube* and *Rhine* *Martis & Boreæ sodales*, the *Companions of* Mars *and* Boreas. See *Claudian. de* Geric. v. 339.

Ambo habiles rebus, ambo
cialia fœdi
Terga ratis, ambo Boreæ
tisque sodales.

Thus we must read it a
ding to three Copies of
Heinsius; which makes
wonder how he came to
fer *Martis* to this *Lection*,
he found it in other Co
if he had had his Wits
him this very Passage
have set him right, *Carm*
Larga nec desint Venen
dali
Vina cratera ———

Still I say, *Claudian's* R
was good, and you may
as much or more Pro
call *Hebrus Boreæ Mar*
sodalem. The *Compan*
Boreas *and* Mars; for as
brus is a River of *Thra*
you shall often read
the Poets of *Thracius B*
and *Thracius Mars*; and
am desperately afraid
you cannot so well say
mis sodalis in this case,
less you will have the
rance to affirm, that the
ter lasts all the Year in
Country, and that the
brus is bound up in ever
ing Chains of Ice and Fro
But be that as it will;
comes it to pass, that
young Fellows who live
Rome, should dedicate Le
to the *Hebrus*, which is
great a distance from
To dedicate, is to give
present, and therefore w
one dedicates any thing to
absen

God, he ſends it to him Preſent, juſt as *Eurinus* the Hair of *Statius* as far *Argonauts*, in order to be ted to *Æſculapius*; the young Men in like ſend the dedicated as far as *Thrace*? This enough. It remains that by all means we find out ſuch a *Com- of the Winter* as ſhould in his Power to make eaves fall, and at the time keep his Reſidence ; and ſuch a one ready at hand, if you conſent to read *Eurs* for for ſo it is vulgarly writ- in the old Copies without *Aſpirate*.

Jam frondes hiemis ſodali
Dedit Euro.

Zephyrus is the Com- of the *Spring*, See 12. and as the *South-* is the Companion of ſee *Carm.* 1. 28. and the Companions of *Summer*, ſee *Lucret.* 5. ſo *Eurus* is the Compa- of the *Winter*, and may ly called ſo, becauſe Wind blows oftenеſt in Winter. See *Virgil* Georg. The *Aquilo* is much the with *Eurus* among the See *Virgil Æneid.* 3. and 1. 50. Then I would fain what elſe it is that makes Leaves wither and fall, the Winter Storms and ? See *Ovid* Epiſt. Oenon. what are theſe Winds, *Eurus*, and eſpecially *A-* ? See *Virgil* Georg. 2. See alſo *Severus* a Chriſtian Poet. Since therefore *Eurus* is both the *Companion of the Winter*, and the Wind that makes the Leaves fall, and reſides or is preſent not only at *Rome* but all the World over, ſo that any thing may be conveniently dedicated to him, I ſee no manner of reaſon, why you ſhould not with great Confidence correct the Place, and make it *Eure*. A very ingenious Fellow, one *Janus Rutgerſius* was of this Opinion: and ſo was *Tanaquil Faber* ſome time after him; and thus too we find the place quoted by *Scaliger*, Poetic. 240. Indeed, I am very willing they ſhould carry off all the Honour of this Emendation, without any the leaſt Diminution: and yet it came into my Head a long time ago, before ever I ſaw any ſuch thing in their Works. Nor am I at all daunted with what the renowned *Dacier* ſticks at, who has no other reaſon for not coming into the Sentiments of his Father-in-Law, but only becauſe he does not remember any Dedications made to the Winds. What? could he forget that Paſſage in *Virgil Æn.* 3. 120.

Nigram hiemi pecudem, Zephyris felicibus album.

Or that in *Epod*, 10.

Libidinoſus immolabitur caper
Et agna Tempeſtatibus?

Certainly if the Winds had Sacrifices made to them, they might with as much Juſtice receive Dedications. But beſides, there was an Altar at *Athens*

Athens inscrib'd to *Boreas*, and another at *Delphos* to the *Winds*. Moreover *Seneca* tells us, Quest. 5. that *Augustus* the Demigod both vow'd and built a Temple, *Circio vento*, when he was detained once in *Gallia*. Add to this, that our Author makes use of *dedicare* to *Dedicate* in this Place, in a jocose merry Sense: and it signifies the same thing as *Donare* to *Give*, *Mandare* to *Recommend*, *Tradere* to *Surrender*; and thus it follows in the very next Line,

Musis amicus tristitiam & metus
Tradam *protervis in mare Creticum*
Portare ventis.

And after the same manner *Lesbia* the Mistress of *Catullus*, vows to make such another Present,

Electissima pessimi poeta
Scripta tardipedi Deo daturus
Infelicibus ustulanda lignis.

This then is *Horace*'s Meaning. He tells us, *that the young Fellows of* Rome *had a great fancy for the Myrtle, this being and such sort of Trees that were always Green: but as for the dry fading Leaves that always fell in Autumn, they never regarded them, and thought them good for nothing but to make a Present of to* Eurus, *one of the Winds*;

Ut neglecta volent rapidis ludibria ventis.

That is, *for the Winds to play about and make Sport with.*

NOTES *upon* NOTES. ODE 25.

Vectibus enim utebantur amatores ad expugnandas amicarum januas & fenestras.] It is not so clear from Antiquity, that the young Gentlemen in *Rome* went about the Streets with *Clubs* and *Sticks* to break Windows, like our Modern *Mohocks*; but what follows in our learned Commentator is certainly a Demonstration, where he observes, *that when People knock at the Door, it is a sure Proof that they are in hopes of being let in.*

Convenit enim, ut facilitas *&* benignitas *de agente potius quam de patiente dicatur; de* januâ *quæ* movebat, *quam de* cardinibus, *qui* movebantur,] The Art of Criticism comprehends Philosophy; and accordingly the Dr. gives us here his Opinion concerning *Motion*, with the Vulgar Emblem of a Door, which he makes the *Agent* or *Mover*, and the *Hinges* the *Patient* or Thing *moved*. This was done in Opposition to some Modern Scepticks, who vainly dreamt that the first Principle of Motion in a Door was in or near the *Hinges*, so that they might more properly be called the *Agent* or *Mover*, and the *Door* the *Patient* or Thing *moved*; but to the everlasting Confusion of those Smatterers, I wish the Doctor would make a further Discovery of what he hints at here, an admirable Invention of his own, called *The Moving Door*.

10 DE 62

The End of the Fifth Part.